SEGERSTROM CENTER FOR THE ARTS  
Renée and Henry Segerstrom Concert Hall  
Concert begins at 8 p.m. Preview Talk with Russell Steinberg begins at 7 p.m.

2012-2013 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST.CLAIR • CONDUCTOR
CONRAD TAO • PIANO | LELIE RESNICK • ENGLISH HORN

JEAN SIBELIUS  
(1865-1957)  
The Swan of Tuonela from Lemminkäinen Suite, Op. 22  
Lelie Resnick

EDVARD GRIEG  
(1843-1907)  
Concerto in A Minor for Piano & Orchestra, Op. 16  
Allegro molto moderato  
Adagio  
Allegro moderato molto e marcato  
Conrad Tao

INTERMISSION

PIOTR ILYICH TCHAIKOVSKY  
(1840-1893)  
Symphony No. 4 in F Minor, Op. 36, TH 27  
Andante sostenuto  
Andantino in modo di canzona  
Scherzo: Pizzicato ostinato  
Finale: Allegro con fuoco

The appearance of Conrad Tao is sponsored by Sam B. Ersan.

The Saturday, October 20, concert is generously sponsored by Vina Williams and Tom Slattery.

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS
but never changed his style, always continuing to produce music enormous changes in the musical world. and for saint-saëns, like sibelius, a composer of great technical mastery who witnessed sibelius (in 1835), also survived well into the 20th century. he was, that is the point: saint-saëns, who was born about a generation before have almost nothing in common with the Finnish master. But in a way, creativity to that of camille saint-saëns, who at first would seem to advance his musical style, never compromised his expressiveness, surrounding by change, sibelius never stopped exploring ways to. When sibelius began composing, the romantic style strongly prevailed in european music, but its esthetic boundaries were expanding quickly, and the challenge of richard wagner was forcing composers to re- think everything.

A s a major symphonist and the creator of the beloved Finlandia as well as one of the most successful violin concertos in the repertory, Jean Sibelius was the very soul of Finnish classical music. He can hardly be called a “neglected” composer. Yet somehow, in the literature on sibelius, there is a nagging sense that this great composer has never quite achieved the place in the musical pantheon that his greatness would justify. The reason may be one of the very qualities that his admirers value most: his originality.

Sibelius’ long life spanned a period of astounding change in history and in classical music. Born in 1865, the last year of the Civil War and Lincoln’s presidency, he survived until 1957 — the year that the Soviet Union launched Sputnik and Van Cliburn launched his career. When Sibelius began composing, the Romantic style strongly prevailed in European music, but its esthetic boundaries were expanding quickly, and the challenge of Richard Wagner was forcing composers to rethink everything.

Surrounded by change, Sibelius never stopped exploring ways to advance his musical style, never compromised his expressiveness, and never sounded like anybody else. Scholars frequently contrast his creativity to that of camille saint-saëns, who at first would seem to have almost nothing in common with the finnish master. But in a way, that is the point: Saint-saëns, who was born about a generation before Sibelius (in 1835), also survived well into the 20th century. He was, like Sibelius, a composer of great technical mastery who witnessed enormous changes in the musical world. And for Saint-saëns, “witness” was the operative word: he looked on and commented but never changed his style, always continuing to produce music effortlessly and unquestioningly, with — according to some critics — little of the originality that Sibelius demonstrated.

A strong, distinctive sense of expressiveness, deep and dark-hued, seems to be what musicologists are getting at when they struggle with Sibelius’ uniqueness. His work is unmistakably Nordic, but also highly personal. Hearing it is like a journey northward. No one put it better or more succinctly than Phillip Huscher, the distinguished musicologist and annotator for the Chicago Symphony Orchestra: “Sibelius’ sense of mood and color is keen.” Coming from him, those eight words speak volumes.

The Swan of Tuonela is the second in a collection of four symphonic poems called the Lemminkäinen Suite or alternatively, Four Legends from the Kalevala. Lemminkäinen is one of the heroes from the epic poem the Kalevala, a work which was crucial in the development of the Finnish national identity. While the origins of these Finnish stories go back thousands of years, they were not written down until Elias Lönnrot compiled and wrote the Kalevala in 1835. Though Sibelius composed a dozen works based on the Kalevala and has become inextricably linked with it, perhaps the only more well-known artistic work with ties to it is the world of J.R.R. Tolkien’s Middle Earth. The author openly acknowledged the Finnish epic’s influence on his stories such as those found in The Silmarillion and The Lord of the Rings. The popularity of The Swan of Tuonela is such that it is often performed by itself as a separate work, rather than as part of the Lemminkäinen Suite, much like the Czech composer Bedřich Smetana’s The Moldau is often presented independently of Má vlast (“My Country”), a cycle of six symphonic poems. The Swan of Tuonela chronicles Lemminkäinen’s journey to the underworld, where he is tasked with killing the sacred swan, but fails and meets his own death in the process, though he is later resurrected.

What to listen for

For many listeners, The Swan of Tuonela serves as a kind of touchstone to Sibelius’ work — surprising for a tone-poem that lasts a scant ten minutes or so. The reason is the almost magical intensity of the work’s “mood and color,” to quote Huscher’s phrase. They convey a dark, haunted quality while retaining an overall sense of stateliness and grandeur. Time stops as we listen. As Sibelius explained in his own note for The Swan, “Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a broad river with black waters and rapid currents, on which the Swan of Tuonela floats majestically, singing.” Sibelius evokes the swan’s eternal gliding and singing, along with the endless realms of Tuonela.

The Swan puts deeper and darker orchestral textures — the oboe, bass clarinet, bassoons and horns — in the forefront of the music. With their melancholy subjects in our ears, the support of the instruments such as the drums, strings and harp, are tinged with darkness. The swan theme is stated by the ineffably plangent English horn, which serves as the soloist and is often used to highlight a feeling of mourning.

The Swan of Tuonela is a work in which serenity prevails, but there is a wealth of musical detail within its quiet markings. The experts exhort us to listen carefully: musicologist Robert Layton calls it one of the first proofs of Sibelius’s “absolute genius,” and according to Cecil Gray, “Nowhere else has Sibelius more perfectly realized the strange, magical beauty that lies at the heart of Finnish mythology.”
Concerto in A Minor for Piano & Orchestra

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, strings, solo piano
Performance Time: 30 minutes

Background

Though Edvard Grieg was a virtuoso pianist who originally expected to make his career as a soloist, his popular Concerto in A minor is his only concerto. He composed it during the summer of 1868, while on holiday in the Danish town of Søllerød. And though he never produced another (he started a B-minor concerto 14 years later, but never completed it), the singularity of this concerto does not reflect a lack of commitment to the form. It is a passionate work that, together with its counterparts by Tchaikovsky, Liszt and Schumann, has formed the cinematic ideal of the piano concerto — fiery fortissimos, thundering chords and swirling arpeggios followed by portentous silences as the soloist’s hands hang dramatically in the air.

Grieg, of course, is the subject of the Hollywood biopic Song of Norway. But in the case of this particular concerto, the cinematic quality extends to the young Grieg’s composing process. He began working on the concerto when he was only 24 and was looking ahead to a concert career. He was deeply influenced by the piano music of Robert Schumann, having heard Clara Schumann play the Schumann Piano Concerto in A when he was a student in Leipzig, and enormously admired both musicians. Much is made of the similarities between Schumann’s concerto and Grieg’s — the stentorian, dramatic opening with its pyrotechnics that blaze their way up and down the keyboard, and much quieter, lullaby-like central movement with the reflective intimacy characteristic of so much of Schumann’s piano music.

Despite his youth, Grieg gave his concerto a grandness that made it the biggest project he ever undertook. Success attended it from the time of its premier in Copenhagen in April of 1869. The soloist’s boundless enthusiasm for the work and the fervent public reaction surely encouraged Grieg to call on the most celebrated pianist of the day — Franz Liszt — in Rome the following year.

Liszt’s fiery charisma as a performer was legendary, but we know him today for his quieter side — as an innovative composer, religious thinker, nurturer of young talent. He had already contacted Grieg after hearing an early violin sonata, and conferred upon him his highest accolades for a rising composer, praising not only his creativity but also his discipline. When they were together, Liszt honored Grieg by playing a two-piano version of the sonata with him; then Liszt astonished the younger composer by improvising his own version incorporating both parts for solo piano. Grieg had brought the score of his concerto with him, but when Liszt proved eager to play through it with Grieg (two-piano arrangements were standard reductions for full-scale concertos), Grieg had to demur — he had not practiced the work enough to play it confidently.

This tantalizing predicament led to what is surely one of the most impressive and fateful incidents in the annals of musical sight reading: Liszt took the full score and played through it without advance preparation, improvising his own solo piano reduction as he went. Accounts of this encounter depict Liszt growing more and more enthusiastic as he played. Exaggerated? It’s hard to say, but one can hardly imagine things having gone any other way. Even Grieg, not a man given to exaggeration, described in a letter home Liszt’s increasing excitement, and how at one point he bolted from the piano with his arms upraised, singing the dramatic main theme of the concerto at a fortissimo level. “At the end,” wrote Grieg, “he said to me… ‘You carry on, my friend; you have the real stuff in you. And don’t ever let them scare you!’”

What to listen for

This is a concerto that begins by seeming to announce its bold ambitions. After the its intensely dramatic opening, it proceeds with a drumroll and a simple theme ornamented by the soloist. A second entrance of the piano, which plays until the reintroduction of a stark, jagged reintroduction of the concerto’s main theme. The calmness of the adagio’s opening eventually returns to the movement, leads directly into a third movement that is livelier — even rambunctious, with adventurous rhythmic groupings of 13, 22 and 27 notes. This rousing finale has a characteristically Norwegian sound, thanks to the inclusion of a Norwegian folk-dance — the ‘hurling,’ or ‘halling’ — that develops into a brisk waltz as the movement progresses. The folkly textures in the strings emulate the sound of the Hardanger fiddle, an indigenous Norwegian instrument resembling a violin. A brilliant, virtuosic cadenza brings the concerto to a close.

Thank you to our artist sponsor

Sam B. Ersan

We are grateful to our generous patron, Sam B. Ersan, for his artist sponsorship. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the Board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam Ersan!
“It seems to me as if the power of fate has drawn to me that girl,” Tchaikovsky wrote to his patron and confidante Nadezhda von Meck, to whom he dedicated his Fourth. Letters to his brother from the same period show he was considering the possibility of marriage to counter rumors about his homosexual encounters. Dangerous as homosexuality was in that time and place — punishable by exile to Siberia — it seems likely that Tchaikovsky was more concerned with appearances, and saw marriage to Antonina as his chance for an outwardly normal life. He married her (the proposal was hers) on July 6, 1877. The marriage was an unmitigated disaster even though Tchaikovsky made it clear in his written acceptance to Antonina that there could be no physical relationship between them. Still, the reality of marriage plunged Tchaikovsky into such unbearable tension that he could not bear to be near her. In one near-encounter when they found themselves in the same room, they passed without exchanging a word.

What to listen for

The opening movement of Tchaikovsky’s Fourth comprises more than half the symphony’s total length and sets up the contest between implacable fate and personal happiness. Though the symphony has always inspired comparisons to Beethoven’s Fifth — characterized in schoolroom mnemonics as “fate knocking at the door” — Tchaikovsky’s represents a personal struggle rather than a philosophical one. From the first moments we hear the blazing fanfare of the fate theme opening the reaches of a wintry landscape to the listener. The intensity of the melody and its realization in the brasses conveys not only the power of fate, but also the composer’s personal fright in confronting it.

The melancholy second movement seems to open an icy, windswept Russian landscape before us. The thematic material, though original to Tchaikovsky, is inspired by Russian folklore, but the structure is a classical canon. In the third movement, a scherzo with beautiful, persistent pizzicato passages in the strings, has an exotic sound with the feeling of an arabesque — perhaps informed by Tchaikovsky’s ballet writing. (It is also noted for its brief but technically demanding solo for piccolo, one of the most difficult in the repertory.)

The fourth movement is marked allegro and combines familiar Russian folk themes with the original fate theme from movement one. Here the power of fate, which had the power to sweep aside everything in its path in movement, seemingly finds resolution with the human search for daily happiness. The unanswered questions for critics, and for us listeners, is this: Is this resolution authentic, or is it just Tchaikovsky grooping for a solution, as he did with his marriage?

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.

Symphony No. 4 in F Minor

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, strings

Performance Time: 44 minutes

Background

Much as we enjoy drawing connections between a composer’s life and his music, it can often be misleading to do so. Not so in the case of Tchaikovsky — especially with respect to his compositions dating to the years 1877 and 1878, which included the Symphony No. 4. According to many musicologists, including the noted Tchaikovsky authority David Brown, this symphony and his opera Eugene Onegin reflect the turbulent state of Tchaikovsky’s emotions at the most difficult time of his life.

Always self-conscious about the way he was perceived by critics, colleagues and friends, Tchaikovsky was tormented by inner confusion over his sexual identity and seemed desperate to live a life of mature respectability. In 1877, during the period when he was working on both the Fourth Symphony and Onegin, he became aware of a letter that had been written to him by a 16-year-old student, Antonina Miliukhova, who was infatuated with him.

In the “letter scene” of Onegin, an operatic setting of a novel-length romantic satire by Pushkin, Tchaikovsky dramatized a similar incident in which the opera’s heroine, Tatyana, pours her soul into a confession of love to Onegin, who rejects her. Many musicologists call this scene — which captures the agonized depths of Tatyana’s desire and its inevitable rejection — the greatest in all of Tchaikovsky’s operas, informed by his own deep ambivalence regarding Antonina. At the same time, composing his Fourth Symphony, he was preoccupied with the role of implacable fate in personal happiness, and embedded it in the symphony: Throughout the Fourth, we hear power of fate juxtaposed against the struggle for personal happiness.
In 2012-13, Music Director Carl St.Clair celebrates his 23rd season with Pacific Symphony. During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St.Clair’s lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future.

Few orchestras can claim such rapid artistic development as Pacific Symphony — the largest orchestra formed in the United States in the last 40 years — due in large part to St.Clair’s leadership.

The 2012-13 season continues the three-year opera-vocal initiative, “Symphonic Voices,” with a semi-staged production of Puccini’s Tosca, and a “Music Unwound” concert featuring Soprano Ute Lemper singing Kurt Weill’s Seven Deadly Sins as well as songs by George Gershwin and Edith Piaf. Two additional “Music Unwound” concerts highlighted by multimedia elements and innovative formats include Mozart’s Requiem and the 100th anniversary of Stravinsky’s Rite of Spring. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder.

In 2008-09, St.Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006-07, he led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour — nine cities in three countries playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics — 22 reviews in total.

From 2008 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as La Traviata (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTs) in Weimar, Germany, where he recently led Wagner’s Ring Cycle to great critical acclaim. St.Clair was the first non-European to hold his position at the GNTs; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St.Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he successfully completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide. St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Philip Glass’ The Passion of Ramakrishna, Richard Danielpour’s An American Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanidis and James Newton Howard.

In North America, St.Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
The only classical musician on Forbes’ 2011 “30 Under 30” list of people changing the world, 18-year-old Chinese-American pianist Conrad Tao was found playing children’s songs on the piano at 18 months of age. Born in Urbana, Ill., he gave his first piano recital at age 4; four years later, he made his concerto debut performing Mozart’s Piano Concerto in A Major, K. 414. In June of 2011, the White House Commission on Presidential Scholars and the Department of Education named Tao a Presidential Scholar in the Arts, while the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, he was named a Gilmore Young Artist, an honor awarded every two years highlighting the most promising American pianists of the new generation. In May of 2012, he was awarded the prestigious Avery Fisher Career Grant.

Sporting a truly international career, Tao has appeared as soloist in the United States with the Philadelphia Orchestra, the Russian National Orchestra and the Baltimore, Dallas, Detroit, and San Francisco Symphonies, among others. He has made multiple tours of Europe, giving solo recitals in Paris, London, Munich, Berlin and Verbier, and performed with orchestras in Brazil, China, Hong Kong, Mexico, Moscow and Singapore. Highlights of his 2012-13 season include two more tours of Europe, including a concerto debut at the Concertgebouw in Amsterdam and a third reengagement at the Louvre in Paris, appearances at the Mostly Mozart and Aspen Music Festivals, debuts with the National Arts Centre Orchestra in Canada and a return to Asia with the Hong Kong Philharmonic, and performances of all five Beethoven piano concertos in the United States.

As an accomplished composer, Tao has won eight consecutive ASCAP Morton Gould Young Composer Awards since 2004; he also received BMI’s Carlos Surinach prize in 2005. For the 2012-13 season, Tao has been commissioned by the Hong Kong Philharmonic to write a concert overture ringing in their new season – frequent colleague Jaap von Zweden’s inaugural season there as music director – as well as celebrating the region’s annual China Day. He was also asked by the Dallas Symphony to compose a work observing the 50th anniversary of President John F. Kennedy’s assassination, which will be performed in November of 2013.

As an award-winning violinist, Tao has performed with orchestras in Pennsylvania and Florida; in 2009, he gave nine performances of Mendelssohn’s Violin Concerto in E minor (followed by Mendelssohn’s Piano Concerto No. 1 in G minor in the second half) with the Symphony of the Americas in Boca Raton.

Tao currently attends the Columbia University/Juilliard School joint degree program and studies piano with professors Yoheved Kaplinsky and Choong Mo Kang at Juilliard. He studies composition with professor Christopher Theofanidis of Yale University, and studied violin with Catherine Cho for five years at Juilliard’s Pre-College Division.

Elie Resnick has played English horn with Pacific Symphony since 1997. She holds the same position with the Long Beach Symphony. She has also recently won the position of Principal Oboe with the Hollywood Bowl Orchestra.

Her previous positions have included English horn with the Colorado, Honolulu and San Diego Symphonies. Ms. Resnick has been performing with the Los Angeles Philharmonic since 1999, including a one-year position during the 2004-2005 season. She has performed on numerous tours with the Los Angeles Philharmonic as well as Pacific Symphony’s European Tour in 2006.

As a soloist, Resnick has been featured on a recording with the Curtis Symphony, conducted by Andre Previn and released by EMI, as well as a featured soloist with the Honolulu Symphony and Pacific Symphony performing Sibelius’ Swan of Tuonela and Copland’s Quiet City. Resnick is also active in recording for film and television.

Resnick graduated from the Curtis Institute of Music in Philadelphia where she studied with Richard Woodhams, principal oboist in the Philadelphia Orchestra. Before going to Curtis, she attended high school at the Idyllwild School of Music and the Arts, studying with Allan Vogel and continuing her studies with him at the California Institute of the Arts. Resnick currently resides in Long Beach with her clarinetist husband, fellow Pacific Symphony member Joshua Ranz. They have two young boys, Jonah and Nathan.
Pacific Symphony, celebrating its 34th season in 2012-13, is led by Music Director Carl St. Clair, who marks his 23rd season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own burgeoning community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival and a new series of multi-media concerts called “Music Unwound.”

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, who celebrates 22 years with the orchestra in 2012-13. The Pops series stars some of the world’s leading entertainers and is enhanced by state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and Classical Connections, an orchestral series on Sunday afternoons offering rich explorations of selected works led by St. Clair. Assistant Conductor Maxim Eškenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

Since 2006-07, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by the late Russell Johnson. In September 2008, the Symphony debuted the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. In March 2006, the Symphony embarked on its first European tour, performing in nine cities in three countries.

Founded in 1978, as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Fullerton Chamber Orchestra under the baton of then-CSUF orchestra conductor Keith Clark. The following season the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott’s Berry Farm. The subsequent six seasons led by Keith Clark were at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990.

The Symphony received the prestigious ASCAP Award for Adventurous Programming in 2005 and 2010. In 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras. The orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. In March 2012, the Symphony premiered Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded The Passion of Ramakrishna by Philip Glass (released in September 2012), An American Requiem, by Richard Danielpour, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma.

The Symphony’s award-winning education programs benefit from the vision of St. Clair and are designed to integrate the Symphony and its music into the community in ways that stimulate all ages. The orchestra’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.
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The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.